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VOL. XII, No. 18

MONDAY, MARCH 10, 1919

WHOLE No. 332

## A Partial List of the 510 Schools That Use *Graphic Latin*

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" " " Visitation, Dubuque, Iowa  
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VOL. XII

NEW YORK, MARCH 10, 1919

No. 18

The Thirteenth Annual Meeting of The Classical Association of the Atlantic States will be held at Haverford College, on Friday and Saturday, April 4-5, during the spring recess of the College. A copy of the completed programme of the meeting will be mailed to each member of the Association on or about March 15. Accommodations will be obtainable in the dormitories of the College for Friday night, April 4.

## CAESAR, B. G. 2.8, AGAIN

In THE CLASSICAL WEEKLY 10.161 I discussed Caesar B.G. 2.8. taking as my starting-point a suggestion made by Mr. C. R. Jeffords, of the Boys' High School, Brooklyn. It was made clear that twenty years ago Dittenberger had taken issue squarely with Colonel Stoffel's conclusions concerning Caesar's dispositions in connection with this battle, and that Mr. T. Rice Holmes, though, twice, first in his *Caesar's Conquest of Gaul*, then in his annotated edition of the *De Bello Gallico* (Oxford University Press, 1914), he had reproduced Colonel Stoffel's map, had, in his letter press accompanying said map, both times refused to accept its conclusions.

With respect to the discussion in 10.161, Mr. Jeffords wrote to me, as follows:

I am not sure that I made clear in my letter what seems to me to be the vital point of the problem—whether the contour of the hill at Berry-au-Bac in Caesar's time was such as to make possible what Caesar's language seems to indicate every exactly, that his battle line was drawn up *at right angles to the Aisne*, instead of parallel to the river, as the maps have it.

The length of the trenches and the width of the camp give a total of over 6000 feet, which, nisi fallor, would be exactly quantum loci acies instructa tenere poterat for a triple line of six legions. If the line were drawn up, as all circumstances seem to indicate that it should be, parallel to the trenches and the camp, with its right flank resting on the Miette and the left on the Aisne, Caesar's description would seem perfectly clear and exact. I should be very much obliged to you if you could find time to let me know whether this interpretation appears in the books published since I looked into the matter several years ago.

I laid Mr. Jeffords's letter aside, to wait for a more convenient season. The matter came back forcibly to my mind last summer, when, looking through Professor Kelsey's latest book, *Caesar's Commentaries: The Gallic War, Books I-IV, with Selections from Books V-VII and from the Civil War* (Allyn and Bacon, 1918), I found that Professor Kelsey had given, between pages 144 and 145, Colonel Stoffel's map, the map discredited, as stated above, so long ago by

a German and an English scholar. At the beginning of his explanation of the map he wrote thus:

Caesar, marching from the South, encamped on the north or right bank of the Aisne, on a long hill. As the camp was well protected by the streams and the low ground on the west, in order to secure the east side, he ran entrenchments from the corners to both the Aisne and the Miette. The widely extended Belgian camp was on the opposite side of the Miette (chapter 7, lines 11-12).

Repeated reading of *De Bello Gallico* 2 shows, more and more, that it is impossible to fit the Stoffel map to Caesar's description. I can make nothing whatever of the words "west" and "east side" in the passage quoted above from Professor Kelsey. Again, Caesar does not mention either the Miette or the Axona in connection with the *fossae* (see below)!

Now, if one will take the pains to read *De Bello Gallico* 2.8 half a dozen times, without looking at any map at all, and will then look at the Stoffel map, he will see clearly that, according to the map, Caesar took extraordinary precautions to guard the right flank of his fighting line, but took no precautions whatever to guard his left flank. To be sure, as everybody knows, the ancients, in attempting to outflank an enemy, tried to go round, for manifest reasons, his right flank; hence the right flank required and received, when possible, special protection. But it seems after all incredible that Caesar should do so much to guard his right flank and nothing at all to guard his left flank. Furthermore, if he had taken all these pains to guard the right flank alone, why should he say that he did all this work *ne, cum aciem instruxisset, hostes, quod tantum multitudine poterant, ab lateribus pugnantis suos circumvenire possent*? Why, if he had in mind only one *latus*, should he take the pains to write *lateribus*?

On the other hand, if we leave the position of the camp and of the *fossae* exactly as it is in Colonel Stoffel's map, and then make Caesar's army face West<sup>1</sup>, as Mr. Jeffords suggests, instead of North, as Colonel Stoffel's plan has it, Caesar's description of his own elaborate precautions begins to appear sensible. Of course it will be necessary to make the Belgians face East, instead of South (as Colonel Stoffel's map makes them face).

Here we must note carefully the fact, mentioned above, that, in his description of the *fossae*, Caesar says not a word about the two streams that figure so largely in Stoffel's map. It is proper here to ask what

<sup>1</sup>Mr. Hodges seems to have had this idea (see THE CLASSICAL WEEKLY 10.161).

right any one has ever had to bring the brook Miette into the account of this battle. Caesar mentions the *flumen Axona* and a *pilus*; that is all. But even the Axona he does not connect with the *fossae*.

Now part of Mr. Jeffords's view, the idea that Caesar's army faced West, was suggested by Dr. Rutherford, long ago, in his edition of the Gallic War, Books II and III, in the Preface, and on pages 55-56. Rutherford's view was discussed by Mr. T. Rice Holmes, on pages 74-75 of his annotated edition of the De Bello Gallico. Mr. Holmes had no difficulty in finding a serious flaw in Rutherford's explanation, because, curiously enough, Rutherford had supposed that the enemy was drawn up *parallel* to the river Axona, in a line running East and West (and so facing South), instead of at right angles to the river, in a line running North and South (and so facing East), as Mr. Jeffords supposes. In Rutherford's view, then, the two *acies* would have been at right angles to each other! !

Several further points occur to me in connection with Mr. Jeffords's view.

(1) What is the meaning of *post eum quae erant* in 2.5.5? This phrase, I should suppose, is of wider meaning than *post castra quae erant* normally would be, so that the difficulties raised by Mr. Holmes in connection with Rutherford's interpretation of *pro castris* in 2.8.2 are without effect. Caesar had crossed the Axona from the South (and East); *post eum* would naturally mean, therefore, 'to the South (and East)', and would cover Caesar's entire line of communications back to his starting-point, to the South (and East) of the site of this battle. In the same way, we must interpret *post castra* in 2.9.3; for there Caesar refers back specifically to 2.5.5, in the words *quod esse post nostra castra demonstratum est*.

(2) 2.5.5 suggests another question. I cite the section entire:

Quae res et latus unum castrorum ripis fluminis muniebat et post eum quae erant tuta ab hostibus reddebat et commeatus ab Remis reliquisque civitatibus ut sine periculo ad eum portari possent efficiebat.

How can the words *latus unum castrorum ripis fluminis muniebat* be made to square with Colonel Stoffel's view of the location of the *castra*? Would not these words naturally imply, to one who reads them by themselves alone, that one side of the camp was on the very bank of the stream? If so, what justification is there for Colonel Stoffel's map, reproduced by Professor Kelsey? The map shows a camp at a distance from the river, and a trench running off from the camp to the North, to the Miette, and another trench running from the camp to the South, to the Axona.

If, however, we set the camp with one side of it on the river bank, and remove from our map entirely the trenches running to the North and the South from the camp, we shall be able to get a simple and natural explanation of 2.5.5.

<sup>1</sup>Mr. Jeffords does not say, in either of his letters, where he puts the *castra*.

We shall then think of a hill *pro castris Caesaris*, that is, a hill running East and West toward the enemy, who were themselves facing East. Now, look at 2.8.3, *ab utroque latere eius collis transversam fossam obdixit*, and notice that the genitive dependent upon *latere* is not *castrorum*, but *collis*. Colonel Stoffel's map makes the *fossae* run from the *latera* of the *castra*!

Our view thus gives us a situation very different from that set forth in Colonel Stoffel's map.

Once more we must speak of the *fossae*. These, I confess, give me difficulty. How would they have accomplished the purpose Caesar had in mind in constructing them (the defence of *both his flanks*)? Well, they would on each side have kept the foe 400 paces away from Caesar's forces, plus the distance the weapons flung by the *tormenta* would carry. This suggestion does not satisfy me, I admit. This is the blindest part of Caesar's description. But two things at least may be said positively: (1) if these *fossae* really ran to the Miette and the Axona, Caesar was guilty of extraordinary carelessness when he failed to mention the two streams in connection with them; (2) since Caesar did not mention either Axona or Miette, the modern investigator is without warrant for injecting them into his descriptions, oral or graphic, of the battle.

(3) I cannot reconcile with common sense, and with my layman's notions of military strategy, the relation of the bridge and the camp to each other, as that relation is given in the Stoffel map; the bridge and the camp seem quite too far apart. Had the bridge been so far off, and had the enemy really possessed the great forces that Caesar ascribes to them, they would certainly have found it easy to detach enough troops to overcome the relatively small force left by Caesar at the bridge, and *in altera parte fluminis*.

On the theory of the battle-formation we have been considering, the right flank of the Belgian host rested on the river Axona. At the outset of the battle neither combatant planned to cross the Axona. There was no need to do so. In 2.9.1-2 the object of *transirent* and of *transeundi* is *paludem*, a marsh to the North of the Axona<sup>2</sup>. It was not till Caesar *suos in castra reduxit* that the enemy, the chance of a decisive battle now gone, made for the Axona; their purpose was, not to attack Caesar's main force or his *castra*, but (1) to destroy the bridge, and (2), if they should fail in that, to try the effect of *Schrecklichkeit* on the Remi and to shut off Caesar's supplies. According to Stoffel's map Caesar's main force was at least as far from the bridge as the enemy were. But in 2.10.1 Caesar tells us that his cavalry and light infantry, wholly unhampered, crossed the bridge and *ad eos contendit*. The Romans were able even to reach the point on the South bank of the Axona for which the enemy were aiming, before the enemy could cross: see 2.10.2-4. Clearly, the bridge was closer to Caesar's

<sup>2</sup>The reluctance of the two armies to cross this *palus* could be abundantly illustrated from accounts of the World War.



camp than to the place where the enemy's line of battle had stood. If stress be laid on *equitatum* in 2.10.1, we may note that the enemy too had *equites* (2.9.2), who would probably have been among those that *ad flumen Axonam contenderunt* (2.9.3).

Let us sum up. We may never be able to draw a true plan of this battle, since there is in Caesar's account one grievous weakness; he has not said enough about the *fossae*. But that Colonel Stoffel's plan cannot be right we may be absolutely sure, for at least two reasons: (1) Caesar says nothing of the Miette, or of any second stream; hence, the modern investigator has no right to inject the Miette into his picture: this second stream is of the very essence of Stoffel's plan. (2) The *pons* can not have been located where Stoffel put it.

C. K.

### THE FUNCTIONS OF REPETITION IN LATIN POETRY

On page eight of my dissertation<sup>1</sup> I expressed the hope that I should some day be able to take up the study of the rhetorical tropes which depend for their effectiveness upon the repetition of a word (or a phrase). This article is submitted as a preliminary step toward the realization of that hope. The dissertation concerned itself, first, with a discussion of the device of conscious iteration<sup>2</sup> as handled by some twenty representative Latin poets, and, secondly, with an inquiry into the metrical treatment of repeated words. I am attempting here to show, by citation from the poets, the remarkably varied and effective use made of repetition. It is manifestly inexpedient to quote voluminously. I therefore present, in extenso, only three or four examples in illustration of each of the several points; where it seems worth while, I give references to other passages in which the type of iteration under discussion occurs. These references are selected from a large number of passages which I have collected and classified.

The functions of repetition in poetry may be divided into three classes:

- I Repetition for emphasis.
- II Repetition for rhetorical effects.
- III Repetition for metrical expediency.

These several classes may, for the sake of clearness, be subdivided as follows:

- I Repetition for Emphasis:
  - (a) To emphasize a word or a phrase.
  - (b) To accentuate the thought.
  - (c) To strengthen antithesis.
- II Repetition for Rhetorical Effects:
  - (a) To express<sup>3</sup> exultation.

- (b) To express pathos.
- (c) To express humor.
- (d) To express love.
- (e) To express quiet, repose, and dignity.
- (f) To express movement and action.
- (g) To express rage and derision.
- (h) To express tragic tone.
- (i) Miscellaneous effects.
- (j) In conversation.
- (k) In certain rhetorical figures<sup>4</sup>:
  - (1) Geminatio (epizeuxis).
  - (2) Anadiplosis (anastrophe, epanastrophe, epiploce).
  - (3) Epanadiplosis (symploce).
  - (4) Anaphora (epibole).
  - (5) Antistrophe (epistrophe, homoeoteleuton).
  - (6) Epanalepsis.
  - (7) Antimetabole.
  - (8) Chiasmus.
  - (9) Traductio.
  - (10) Tautology.
  - (11) Paronomasia.
  - (12) Polypoton.
  - (13) Polysyndeton.
  - (14) Parechesis.
  - (15) Adnominatio.
  - (16) Alliteration.

### III Repetition for Metrical Expediency:

- (a) To bind together different lines, parts of lines or stanzas.
- (b) Repetition of a refrain.

Having discussed and illustrated these several points, I shall proceed to consider

### IV Unusual Forms of Repetition, in the following order:

- (a) The parody of repetition.
- (b) Freak repetition.
- (c) Careless and inartistic repetition.
- (d) Unconscious repetition.

#### 1 Repetition for Emphasis

(a) Manifestly there can be no better way of emphasizing an important word, or group of words, than by repeating the word or the group<sup>5</sup>. In the oral delivery of an oration or a poem the speaker may impart emphasis by tone or by gesture; but in written or printed literature, aside from position in the line or the inherent character of the word in question, repetition is the only effective device for emphasis. When a word or a phrase is repeated in the same place

<sup>1</sup>Repetition in Latin Poetry, With Special Reference to the Metrical Treatment of Repeated Words (referred to in this paper by the abbreviation, Repetition), New York, 1912. Pp. 80. Such isolated and incidental points on the functions of repetition as were made in that treatise are here presented more systematically.

<sup>2</sup>For a disquisition upon unconscious iteration, see the article by Professor A. B. Cook, in The Classical Review 16.146-158, 256-267.

<sup>3</sup>The term 'express' is used here for convenience. Often, if not always, the exultation or the humor, etc., is expressed by the actual words employed in the passage, even without the repetition. But the repetition emphasizes the pathos, humor, etc., and brings it out into sharper relief.

<sup>4</sup>See Cicero, De Oratore 3.206-208 (with Wilkins's notes) and Orator 135 (with Sandys's notes). Quintilian 9.3 is interesting in this connection. Compare, also, Baehrens, Poetae Latini Minores IV, pages 273-285.

<sup>5</sup>Compare Professor F. P. Abbott, in University of Chicago Studies in Classical Philology 3.67-68.

in successive lines, we obtain the greatest possible effectiveness. Let me illustrate<sup>6</sup>:

Catullus 51 b:

Otium, Catulle, tibi molestumst:  
otio exultas nimiumque gestis.  
Otium et reges prius et beatas  
perdidit urbes.

Martial 2.58:

Pexatus pulchre rides mea, Zoile, trita:  
sunt haec trita quidem, Zoile, sed mea sunt.

Vopiscus, Aurelianus 6:

Unus homo mille mille mille decollavimus.  
Mille mille mille mille bibat qui mille occidit<sup>7</sup>.

Florentinus 28-36 (Poetae Latini Minores IV, page 427):

Nam Carthago suam retinet per culmina laudem:  
Carthago in rege invictrix, Carthago triumphat,  
Carthago Asdingis genetrix, Carthago coruscat,  
Carthago excellens Libycas Carthago per oras,  
Carthago studiis, Carthago ornata magistris,  
Carthago populis pollet, Carthago refulget,  
Carthago in domibus, Carthago in moenibus ampla,  
Carthago et dulcis, Carthago et nectare suavis,  
Carthago flores, Thrasamundi nomine regnas<sup>8</sup>.

(b) It becomes difficult, at times, to differentiate repetition employed to accentuate the thought of a passage and that used simply to lay emphasis upon a word or a phrase<sup>9</sup>. There are, however, many clear examples of the former usage, some of which I cite:

Catullus 49.4-7:

gratias tibi maximas Catullus  
agit, pessimus omnium poeta,  
tanto pessimus omnium poeta  
quanto tu optimus omnium patronus.

Horace, Carm. 1.15.13-18:

Nequiquam Veneris praesidio ferox  
pectes caesariem, grataque feminis  
imbelli cithara carmina divides,  
nequiquam thalamo gravis  
hastas et calam spicula Cnosii  
vitabis . . . . .

Martial 1.32:

Non amo te, Sabidi, nec possum dicere quare:  
hoc tantum possum dicere: non amo te<sup>10</sup>.

<sup>6</sup>Though this paper is directly concerned only with Latin poetry, it seems not amiss to cite, here and elsewhere, some striking examples from Greek poetry, and, from modern poetry, too. So, here, compare Anacreontics 8.5-9 (*ἐμοὶ μέλει . . . ἐμοὶ μέλει . . . μέλει μοι*); Aeschylus, Agamemnon 206-207; Sophocles, Oed. Col. 1090, 1093-1094; von Rückert, Die Liebeist der Dichtung Stern; de Musset, Rappel-toi.

<sup>7</sup>Compare the note on this passage in Peck and Arrowsmith, Roman Life in Latin Prose and Verse, page 192.

<sup>8</sup>This poem reminds one of Corneille, Le Cid 1301-1304. Compare also Vergil, Aeneid 1.553-554, 3.251. Bucolics 5.66, 68; Varro, Eumenides 35.4-6; Tibullus 1.5.61-65 (*pauper, praesto*); Terence, Phormio 406; Statius, Silvae 1.1.79-81; Seneca, Medea 487-488. Epigrams, De Corsica 1-5 (Poetae Latini Minores IV, pages 55-56); Propertius 1.12.20; Plautus, Rudens, Prologue 13, 18, Mostellaria 670-673; Pervigilium Veneris 2-3, 13-15; Ovid, Amores 1.15.29-30; Martial 2.20, 5.58; Juvenal 1.125-126; Horace, Carmina 2.20.5-6, Epist. 1.1.65-66; Prudentius, Hymnus Ante Somnium 5-8; Catullus 37.17; Ausonius, Mosella 359-361. Note also Shakespeare, Hamlet 5.2.244-250; Theocritus 1.100-103 (see the Introduction to Mr. Cholmeley's edition, pages 39-45); Anacreontics 16.1-2, 5-6, 9-10; Homer, Iliad 5.30-35. *Apes Apes . . . Ἀρρᾶ*; on this Dr. Leaf says: "Homer nowhere else repeats a word without change twice in one verse".

<sup>9</sup>Compare Cicero, Brutus 141.

<sup>10</sup>Compare Thomas Brown's lines on Dr. John Fell, Dean of

Vergil, Aeneid 1.709:

Mirantur dona Aeneae, mirantur Iulum.

Tibullus 1.1.61-63:

Flebis et arsuro positum me, Delia, lecto,  
tristibus et lacrimis oscula mixta dabis.  
Flebis: non tua sunt duro praecordia ferro.

Ovid, Met. 5.599-600:

"Quo properas, Arethusa?" suis Alpheus ab undis,  
"quo properas?" iterum rauco mihi dixerat ore<sup>11</sup>.

(c) To show clearly the value of repetition in strengthening antithesis, it is necessary to quote but two or three examples:

Vergil, Bucolics 1.1-5:

Tityre, tu patulae recubans sub tegmine fagi  
silvestrem tenui musam meditaris avena,  
nos patriae fines et dulcia linquimus arva:  
nos patriam fugimus; tu, Tityre, lentus in umbra  
formosam resonare doces Amarylida silvas.

Plautus, Most. 53-54:

TR. Decet me amare et te bubulcitarier,  
me vicitare pulchre, te miseris modis.

Claudian, De Raptu Proserpinae 1.134-135:

Mars clipeo melior, Phoebus praestantior arcu;  
Mars donat Rhodopen, Phoebus largitur Amyclas<sup>12</sup>.

## II Repetition for Rhetorical Effects<sup>13</sup>

(a) Exaltation.

Vergil, Aeneid 3.522-524:

. . . humilemque videmus  
Italiam. Italiam primus conclamat Achates,  
Italiam laeto socii clamore salutant.

Horace, Carm. 4.13.1-2<sup>14</sup>:

Audivere, Lyce, di mea vota, di  
audivere, Lyce. . . . .

Propertius 3.7.1:

O me felicem! o nox mihi candida! et o tu . . . . .<sup>15</sup>

(b) Pathos.

Horace, Carm. 2.14.1-2:

Eheu! fugaces, Postume, Postume,  
labuntur anni.

Catullus 3.3-4:

Passer mortuus est meae puellae,  
passer, deliciae meae puellae.

Christ Church College, Cambridge (1670), and also the following quatrain from Thomas Forde's *Virtus Rediviva* (1661):

I love thee not, Nell.  
But why I can't tell;  
Yet this I know well,  
I love thee not, Nell.

<sup>11</sup>Compare also Vergil, Aeneid 2.499-502, 3.630; Terence, Phormio 286-287; Seneca, Medea 139-141; Propertius 3.15.13-15; Plautus, Most. 7-8, 329; Persius 2.49-50; Ovid, Heroides 10.111-115 (*crudeles* . . . *crudeles* . . . *crudeles*); Aeschylus, Ag. 1156-1157; Euripides, Iph. in Tauris 198; Poe, Ulalume, first stanza; Milton, Lycidas 8-11.

<sup>12</sup>See also Plautus, Most. 59; Horace, Carm. 1.12.53, 57-60, 2.16.33-37; Ennius, Medea Exul 270-272, Cassandra 56-62 (Ennius is cited throughout this paper from Vahlen<sup>2</sup>); Catullus 62.42-44, 53-55; de Musset, Les Deux Routes 14-17; Heine, Das Meer hat seine Perlen; Shakespeare, The Passionate Pilgrim 12. Hadrian's verses (Poetae Latini Minores IV, pages 111-112, section 123, 1-8), quoted below, in the second part of this paper, under Freak Repetition, may also be noted in this connection.

<sup>13</sup>Repetition, 5-7.

<sup>14</sup>See Mr. Page's note on this passage, and his notes on Carm. 1.35.13-16, 4.2.49-50.

<sup>15</sup>Compare also Catullus 61.120-121, etc., 62.5, 10, 19, etc., 64.255; Pervigilium Veneris 2-3; Vergil, Aeneid 6.46; Lucretius 5.8; Anacreontics 46.1-6. Xenophon, Anabasis 4.7.24 (*θάλαττα*, *θάλαττα*) may be noted in this connection.

Vergil, Aeneid 1.222:

fata Lyci, fortemque Gyan, fortemque Cloanthum<sup>16</sup>.

Ovid, Tristia 3.3-12:

Nec caelum patior, nec aquis adsuevimus istis,  
terraeque nescio quo non placet ipsa modo.  
Non domus apta satis, non hic cibus utilis aegro,  
nullus Apollinea qui levet arte malum,  
non qui soletur, non qui labentia tarde  
tempora narrando fallat, amicus adest<sup>17</sup>.

(c) To express humor.

Martial 1.47:

Nuper erat medicus, nunc est vispillo Diaulus:  
quod vispillo facit, fecerat et medicus.

Martial 1.100:

Mammas atque tatas habet Afra, sed ipsa tatarum  
dici et mammarum maxima mamma potest<sup>18</sup>!

Persius 5.132-133:

Mane piger stertis. "Surge!" inquit Avaritia, "heia  
surge!" Negas; instat: "Surge!" inquit. Non  
queo. "Surge!"

(d) To express love.

Tibullus 1.1.57-64:

Non ego laudari curo, mea Deia: tecum  
dum modo sim, quaeso segnis nersque vocer.  
Te spectem, suprema mihi cum venerit hora,  
te teneam moriens, deficiente manu.

Propertius 1.12.19-20:

Mi neque amare aliam neque ab hac desistere fas est:  
Cynthia prima fuit, Cynthia finis erit.

Ovid, Amores 1.3.15-19:

Non mihi mille placent, non sum desultor amoris:  
tu mihi, si qua fides, cura perennis eris;  
tecum quos dederint annos mihi fila sororum  
vivere contingat, teque dolente mori;  
te mihi materiem felicem in carmine praebe<sup>19</sup>.

(e) To express quiet, repose, and dignity.

Vergil, Bucolics 10.42-43:

Hic gelidi fontes, hic mollia prata, Lycori,  
hic nemus; hic ipso tecum consumerer aevo.

Claudian, In Eutropium II Praef. 59:

Emeritum suspende sagum, suspende pharetram.

Pervigilium Veneris 76-77:

Rura fecundat voluptas, rura Venerem sentiunt;  
ipse Amor puer Dianae rure natus dicitur<sup>20</sup>.

<sup>16</sup>Compare Professor Knapp's note on this passage.

<sup>17</sup>Compare also Horace, Carm. 1.15.9-10, 3.3.18-21, 4.4.69-72; Propertius 3.15.13-15; Catullus 63.61, 68.20-23; Vergil, Aeneid 6.878; Seneca, Medea 138-142; Persius 3.15; Aeschylus, Ag. 121; Euripides, Helena 213-214, Alcestis 382, 390 (see Earle's notes ad locc.); Sophocles, Philoctetes 1103. Here may be cited Poe, Annabel Lee (last stanza); Uhland, Lebewohl; Swinburne, A Leave-Taking. Earle's note on Euripides, Alcestis 442, is interesting (see also below, footnote 66).

<sup>18</sup>Compare also Plautus, Most. 7-8, 329, 489-491, 832-838; Terence, Hauton Tim. 975-977; Horace, Epist. 1.1.93-96; Martial 1.109.19-23, 2.10, 12.39; Aristophanes, Frogs 1353-1355, Archarnians 1097-1098; von Rückert, Der Papagei.

<sup>19</sup>Compare also Horace, Carm. 1.19.5-8; Ovid, Met. 1.498-501; Catullus 5.7-13, 64.334-336; Vergil, Aeneid 4.305-330. The passion of love and its wild grief at inevitable separation are finely set forth in this latter passage, especially by the network of repeated pronouns, and by the repetition of other words, such as *crudelis* . . . *crudelis* (308, 311), *Troia* (311, 312), *per* (314, 316), and *propter* (320, 321).

<sup>20</sup>Compare also Horace, Carm. 2.16.1-8; Goethe, Über allen Gipfeln; Stevenson, Requiem; Tennyson, Sweet and Low (on his, see Corson, A Primer of English Verse, 16).

(f) To express movement and action.

Vergil, Aeneid 2.668:

Arma, viri, ferte arma; vocat lux ultima victos.  
3.639:  
Sed fugite, o miseri, fugite, atque ab litore funem . . .

Catullus 63.12-13:

Agite ite ad alta, Gallae, Cybeles nemora simul,  
simul ite, Dindymenae dominae vaga pecora<sup>21</sup>.

(g) To express rage and derision.

Catullus 8.15-18:

Scelestas, vae te! quae tibi manet vita!  
quis nunc te adibit? cui videberis bella?  
quem nunc amabis? cuius esse diceris?  
quem basiabis? cui labella mordebis?

Seneca, Medea 503-505:

MED. Tua illa, tua sunt illa: cui prodest scelus,  
is fecit—omnes coniugem infamem arguant,  
solus tuere, solus insontem voca.

Martial 1.9:

Bellus homo et magnus vis idem, Cotta, videri:  
sed qui bellus homo est, Cotta, pusillus homo est.  
3.61:  
Esse nihil dicis quidquid petis, improbe Cinna:  
si nil, Cinna, petis, nil tibi, Cinna, nego.

Horace, Carm. 4.13.9-12:

importunus enim transvolat aridas  
quercus et refugit te, quia luridi  
dentes, te quia rugae  
turpant et capitis nives<sup>22</sup>.

(h) To express tragic tone.

Vergil, Aeneid 2.483-486:

adparet domus intus, et atria longa patescunt,  
adparent Priami et veterum penetralia regum,  
armatosque vident stantis in limine primo.  
At domus interior gemitu miseroque tumultu. . .

Ovid, Heroides 10.111, 113, 115:

Crudeles somni, quid me terruistis inertem?  
vos quoque crudeles, venti, nimiumque parati,  
dextera crudelis, quae me fratremque necavit.

Seneca, Medea 13, 16:

MED. Nunc, nunc adeste, sceleris ultrices deae,  
adeste, thalamis horridae quondam meis  
quales stetitistis<sup>23</sup>.

(i) Miscellaneous effects.

(1) Surprise.

Vergil, Aeneid 1.421-422:

<sup>21</sup>Compare also Vergil, Bucolics 10.77; Seneca, Medea 450-453; Statius, Silvae 1.2.221-222, 226-227; Silius Italicus 1.568, 571; Pervigilium Veneris 28, 31, 32, 34, 35. A very striking example of this use of repetition in English poetry is a poem by Nora Perry, reprinted in The New York Times of March 19, 1911, entitled That Waltz of Von Weber's. Scott's Gathering Song of Donald the Black may also be cited here.

<sup>22</sup>Compare also Terence, Phormio 286-287; Juvenal 1.22-30 (*cum*), 51-53, 7.100-104; Catullus 112; Martial 2.7, 2.19, 3.63, 13-14, 7.3. See, too, Sophocles, Oed. Tyr. 547-548, Philoctetes 931-933.

<sup>23</sup>Compare also Vergil, Aeneid 2.560, 562; Ovid, Met. 8.231-233; Seneca, Medea 139-141; Aeschylus, Ag. 1080-1081, 1156-1157, 1209-1210, 1214; Sophocles, Philoctetes 1041; Euripides, Alcestis 382; Poe, The Raven (last stanza).

Miratur molem Aeneas, magalia quondam,  
miratur portas strepitumque et strata viarum<sup>24</sup>.

Juvenal 7,156-158:

. . . quae veniant diversae forte sagittae,  
nosse volunt omnes, mercedem solvere nemo.  
"Mercedem appellas? quid enim scio? . . ."

Terence, Phormio 510-511:

PH. Pamphilam meam vendidit. AN. Quid? vendidit?  
GE. Ain? vendidit?

PH. Vendidit<sup>25</sup>. . . .

(2) Eager appeal.

Horace, Carm. 2.19.5-8:

Euhoe, recenti mens trepidat metu  
plenoque Bacchi pectore turbidum  
laetatur; euhoe, parce Liber,  
parce, gravi metuende thyrsos!

Ovid, Met. 1.504-506:

Nympha, precor, Penei, mane! non insequor hostis:  
nympha, mane! Sic agna lupum, sic cerva leonem,  
sic aquilam penna fugiunt trepidante columbae<sup>26</sup>.

(3) Firmness and resolution.

Plautus, Most. 264:

neque cerussam neque melinum neque aliam ullam  
officiam<sup>27</sup>.

(4) "Does not the fact that *et . . . et*  
carry two ictuses bring out as nothing else  
could the duality of Juno?" So Professor  
Knapp, in THE CLASSICAL WEEKLY 3.11,  
on Vergil, Aeneid 1.47-48:

et soror et coniunx, una cum gente tot annos  
bella gero. . . .

(5) Horace, Carm. 1.13.1-5:

Cum tu, Lydia, Telephi  
cervicem roseam, cerca Telephi  
laudas brachia, vae meum  
fervens difficili bile tumet iecur!

The lover's jealousy is finely set forth here by the  
repeated *Telephus*<sup>28</sup>.

Examples might be multiplied indefinitely, but  
those already cited show clearly, I think, the very  
wide range of effects which repetition, skillfully handled,  
is capable of producing.

Let us, before proceeding to the consideration of  
figures of speech, note

(j) Repetition in conversation. One instinctively  
turns to the drama for examples of this, the most  
venerable and universal type of repetition<sup>29</sup>. They  
are plentiful there; but they are to be found in no small  
number in the works of other than purely dramatic  
writers, and especially in satire (which, of course, is  
very dramatic). Reference may be made to a few  
passages which are notable for their display of this

type of iteration: Plautus, Most. 364-376, 553-555;  
Persius 1.2-3, 5.66-68<sup>30</sup>.

(To be concluded)

HUBERT McNEILL POTEAT.

WAKE FOREST COLLEGE,  
Wake Forest, North Carolina.

## REVIEWS

Collar and Daniell's First Year Latin. Revised by  
Thornton Jenkins. Boston: Ginn and Company  
(1918). Pp. xi+347. \$1.12.

In the Preface of the new edition of Collar and  
Daniell, First Year Latin, the reviser expresses his  
indebtedness to Mr. Collar for suggestions concerning  
the plan and the scope of the revision, and says that  
his own aim had been to extend the application of the  
principles which underlay the book in its original form.  
The purpose of First Year Latin, as here stated, is  
to furnish thorough drill in the essentials of the lan-  
guage; to give early and continued opportunity for  
the reading of easy, connected Latin; to emphasize  
the dependence of English vocabulary upon Latin  
words; to achieve these aims, withal, through a pres-  
entation which is simple, clear, and interesting.

While these are the ends which are scheduled for  
most modern Beginners' Latin books, even a cursory  
examination of First Year Latin reveals the fact that  
in it no mere tendency to function is found. This is  
due, in large measure, to the unusual simplicity and  
clearness of the book. Realizing the unwisdom of  
attempting to teach to-day "what may be taught  
more properly to-morrow", the reviser has shown  
discernment in his selection of essentials, with an insis-  
tence that the work be a development. Rare forms  
and constructions having no bearing on the work of  
the Second Year have been omitted. Rules have been  
reduced to the lowest terms, wherein only the more  
common exceptions are noted. In the rehabilitation  
of certain time-worn formulas, there is an obvious  
effort toward greater clearness: e. g. among *-i* stems,  
masculines and feminines in *-ēs* and *-is* here do not  
mask a family deficit in the indefinite phrase 'not in-  
creasing in the genitive', but openly announce that  
they "have no more syllables in the nominative than  
in the genitive", while 'monosyllables in *-s* or *-x* fol-  
lowing a consonant' drop all camouflage and appear as  
"monosyllables ending in *-s* or *-x*, with a consonant  
preceding the *-s* or *-x*". Other hall-marks of the  
experienced teacher are seen in the marking of the  
accent in the first eighteen lessons, in the printing in  
full of principal parts of verbs, in the careful differen-  
tiation of certain usages and meanings, as well as in  
the exposition of such recondite points of modern  
grammar as the difference between active and passive  
verbs. The same perspicuity is shown in the develop-

<sup>24</sup>Professor Knapp says (Vergil, Introduction, page 84): "The  
repetition effectively portrays the astonishment of Aeneas as he  
sees marvel after marvel".

<sup>25</sup>Compare also Plautus, Most. 973, 973b, 974; Terence, Heauton  
Tim. 587.

<sup>26</sup>Note also Vergil, Aeneid 3.265; Juvenal 10.188; Seneca,  
Medea 478-481; Horace, Carm. 4.1.1-2.

<sup>27</sup>Repetition, 57. Compare also Horace, Carm. 2.17.9-12,  
Ars Poetica 268-269.

<sup>28</sup>Repetition, 23.

<sup>29</sup>Repetition, 5, 8-9, 11, etc.

<sup>30</sup>Compare also Terence, Phormio 510-511, cited above, page 142.



ment of seemingly unrelated meanings of Latin words: e. g. "*manus*: hand, handful, band (of men)".

In his machinery for drill the reviser has displayed technical knowledge and skill. Recognition of repetition as an important factor in successful teaching is apparent in the ten Review Lessons which are interspersed through the book, and in the Review Questions which are printed at the back of the book (pages 227-244) as definite review assignments on individual lessons. Earlier points of syntax are repeated in succeeding lessons from time to time, and are abundantly illustrated. Helpful also are the numerous summaries of noun and verb uses, and the noting of special noun constructions after their appropriate verbs.

Now that the war has sent the stock of Caesar's battlefields upward, it seems more desirable than ever that the vocabulary of First Year books be largely Caesarian. So far as the reviewer has been able to test the vocabulary of the seventy-five Lessons contained in revised First Year Latin, the yield of Caesarian words is about ninety per cent. The atmosphere of the book, however, is not that of a hand-picked *Bellum Gallicum*. The reading exercises are both varied and original. In accordance with the reviser's statement that the pupil should be brought into the reading of easy, connected Latin "as soon as possible", such passages have been introduced early (Lesson XI), and thereafter form a part of every third lesson at least, the subjects being drawn from Roman legends and Roman history. A new feature of the reading material is the story of Perseus, which runs as a serial through seven lessons. Additional reading matter is found at the back of the book in a simplified narrative of The Campaign against the Helvetians (201-205), The Story of the Aduatuci (206-208), Stories of Hercules (208-213), Stories of Ulysses (213-218), and in several pages from Eutropius (218-226).

To demonstrate to the pupil the dependence of his own vernacular upon Latin words, English derivatives are quoted in the special vocabularies, and other derived English words are listed in the general Latin-English Vocabulary. Frequently, these are indirect rather than direct derivatives, thus supplying a special stimulus to the pupil's imagination: e. g. desiccate (*siccus*), vicinity (*vicus*), ventilate (*ventus*), mansion (*maneo*), anguish (*angustus*). The list of Latin words masquerading as good English forms is also well calculated to strengthen the appeal to the imagination: e. g. *carel*, *animus*, *bonus*, *nostrum*, *rebus*, *preterit*, *quidnunc*, *credit*. Other machinery for developing the pupil's understanding of English words is found in the list of prefixes and suffixes, including meanings and examples, and in the separation of compound verbs into their component parts.

The press-work and proof-reading have been done so admirably that the number of errors in the book is negligible. At the risk of seeming hypercritical, the reviewer ventures to make the following suggestions.

75<sup>1</sup>, 173.5: "*Virtute et studio socios superaverunt*". Is not the ablative here better described as specification than as "means", especially since the sentence "They surpassed the enemy in speed" (187, 486.10) is given to illustrate the ablative of specification?

113, 283: In the list of verbs used with the ablative of separation (always a troublesome construction for beginners, because of its elastic quality), ought it not to be noted that a preposition is never used with *careo*?

119, 299.4: "*Germani de senatu Romano pacem petiverunt*". Is not *ab* the usual preposition after *peto*?

128, 327, a: "Observe . . . that the superlative <of the adverb>, with one exception, is formed from the superlative of the adjective by changing final -us to ē". In view of *primum*, *primo*, *postremum*, *postremo*, and *meritissimo*, is not this misleading?

129, 328: If only one meaning is given for *diu*, would it not better be 'for a long time', rather than "long"?

P. 178: Might not the note (182, 472, a), that uses of the gerund with a direct object are restricted, be appropriately stated in this lesson on the Gerund, rather than in the discussion of the Gerundive, two lessons later? Likewise, since the pupil frequently remembers the one thing that the teacher has not struggled to teach him, to the exclusion of more vital matters, is it not as well to omit all sentence work on these rare uses of the gerund, e. g. "They came near for the sake of seeking peace" (179, 465.6)?

While details of arrangement of material are generally debatable, the reviewer is inclined to believe that constructions so common as the ablative absolute (Lesson LXVII) and *cum*-clauses (Lesson LXXII) are introduced more effectively at an earlier stage in the lessons. A feature of the vocabulary which might be profitably amplified is the citation of characteristic cases with certain verbs. The fourteen pages (1-14) devoted to Essentials of Grammar are undoubtedly justified at a time when drill in English grammar has been superseded in English classes by training in 'self-expression and literary appreciation', but it seems likely that most teachers will use these pages for purposes of coordination rather than as review matter.

A noteworthy feature of the book is the excellence of its illustrations, which are unique even in this day of finely-illustrated text-books. In particular, unstinted praise should be given for the painstaking detail with which four scenes from the experience of a Roman youth are reproduced with delightful color effects. Unquestionably, the reaction of such pictures upon the pupil is invaluable for developing a sense of familiarity with the every day life of the ancient world. A detailed index which gave the sources of these illustrations would be useful.

<sup>1</sup>The first number gives the page, the second the paragraph, the third the sentence within the paragraph.

Any review of the revised First Year Latin must be incomplete without some mention of the accompanying Teachers' Manual, for few teachers of beginning Latin (whatever the text-book used) could fail to be stimulated by its suggestions. Attention is called to the various points of contact between the pupil's study and his daily environment. Much illustrative material and numerous exercises for sight reading are supplied, also suggestions for the study of word-formation. A few questions on each lesson are included for teachers who believe in a modicum of oral work. Mr. Jenkins is to be congratulated on having so efficiently anticipated the needs of the teacher both in the Manual and in the text-book.

With revised First Year Latin before him, the pupil may be confidently expected to acquire the necessary knowledge of Latin forms and syntax and to gain in understanding and appreciation of his own tongue, with a minimizing of difficulties and a keen whetting of interest.

GIRLS' HIGH SCHOOL,  
Philadelphia, Pa.

JESSIE E. ALLEN

Theophrastus and the Greek Physiological Psychology Before Aristotle. By George Malcolm Stratton. London: George Allen and Unwin Ltd.; New York: The Macmillan Company (1917). Pp. 227.

The contents of this work, by a professor of psychology, in the University of California, are as follows: I Theophrastus as Psychologist of Sense Perception, and as Reporter and Critic of Other Psychologists (15-64); II The Text and Translation of the Fragment *On the Senses* (65-151); III Notes Upon the Translation and Text of Theophrastus *De Sensibus* (153-221); Index, English (223-226); Index, Greek (227).

In Part I Professor Stratton begins by declaring (15) that Theophrastus's treatise *On the Senses*, or *On Sense Perception* and the Sensory Objects, is the most important source of our knowledge of the earlier Greek physiological psychology. In this treatise Theophrastus is at once reporter and judge (16); he does not merely report what his predecessors observed and thought, but

. . . After a passionless and undistorted account of another's theories, there comes in almost every case a criticism, with a severity of logic that permits one to know the kind of scrutiny to which these early psychological doctrines were subjected in the later Athenian universities. "Absurd" or "childish", Theophrastus does not hesitate to declare them, with marshalled evidence for his condemnation. Yet he keeps admirably clear the distinction between reporter and judge, and the reader is usually at no loss to know when the one and when the other is speaking.

Professor Stratton then discusses Theophrastus's Own Doctrine Upon the Main Topics of the *De Sensibus* (18-50), under the following headings: Sense Perception in General (18-26); Vision (27-32); Hearing (33-35); Smell (36-42); Taste (43-45); Touch (46-47); Pleasure and Pain (48-50).

Next he considers Theophrastus's General Method of Exposition and of Criticism in the *De Sensibus* (51-64).

Professor Stratton's translation of Theophrastus's booklet *On the Senses* is the first complete English Translation of the treatise. In his Preface (6-7) he states that the translation was carefully scrutinized by Professors Clapp and Linforth, of the University of California, and Professor A. E. Taylor, of the University of St. Andrews. Professor Taylor made a "running comment and criticism on the whole" work, and allowed Professor Stratton to quote from his manuscript. These quotations are indicated by the initials A. E. T.

Those interested will find a review of the book by Professor W. A. Heidel, of Wesleyan University, in *The Classical Journal* 14.75-77. He thinks Professor Stratton is too generous in his praise of Theophrastus. The translation he regards as in general accurate. Some of the notes, he continues, are of real importance; the statement applies both to comments by Professor Stratton and to remarks by Professor Taylor.

C. K.

#### THE CLASSICAL LEAGUE OF PHILADELPHIA

The winter meeting of The Classical League of Philadelphia was held on Thursday, February 13, at Le Coin d'Or. The program consisted of a dinner at 6:30 p. m., followed by various intellectual treats. The meeting was held wholly under the auspices of the ladies of the League, who arranged all the details, gave the dinner, and acted as hostesses. Miss Edith F. Rice, of the Germantown High School, President of the League, presided. The invitations to the dinner were in Latin, and most of the replies likewise. An enjoyable feature of the evening was the reading by Miss Rice of selected examples of these replies, some of which were in verse—even in the Alcaic meter!

Among the speakers were Professor Walton Brooks McDaniel, of the University of Pennsylvania, Miss Eleanor Rambo, formerly of Bryn Mawr College, now Curator of the Mediterranean Section of the University of Pennsylvania Museum, and Miss Jessie E. Allen, recently President of The Classical Association of the Atlantic States, who read an original poem. Miss Jessie M. Glenn, of the Girls' High School, Philadelphia, sang an ode of Horace, beautifully set to music.

The intellectual climax of a memorable evening was a brilliant paper by Professor Ethel H. Brewster, of Swarthmore College, on Modern Antiquities. Dr. Brewster's hearers agreed that her paper was one of the most notable contributions of the year to classical scholarship. The Muses on Helicon's Happy Hill never arranged a more joyous occasion.

ARTHUR W. HOWES, Secretary

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